

THE UNIVERSITY OF TORONTO
CONCERT CHOIR
and
REPERTORY CHORUS

LLOYD BRADSHAW,
MUSIC DIRECTOR AND CONDUCTOR

FEBRUARY 21, 1973

8:30 P.M.

MacMILLAN THEATRE
EDWARD JOHNSON BUILDING

Program

Magnificat

Luciano Berio

Jean Gooch, Soprano **II**

Constance Adorno, Soprano **II**

Judy Tant, flute
Darrell Howard, oboe
John Thrower, clarinet I
Stephen Pierre, clarinet
Donald Plumb, French horn
Carla Goldberg, French horn
John Tickner, trumpet
Tim Watson, trumpet

John Langley, trombone
Richard Carswell, trombone
Cary Takagaki, double bass
Allen Beard, percussion
Jerry Ronson, percussion
Rick Skol, percussion
Louise Grinstead, piano
Anita Brown, piano

Luciano Berio began the study of composition with his father, continuing at the Conservatory of Milan with Giorio Ghedini and with Luigi Dallapiccola in the United States. Berio belongs to an Italian generation of composers that greatly increased their country's involvement in serial composition.

With the Fascists ruling Italy, it was not until 1945 that Berio was able to hear the music of Schönberg, Milhaud, Webern and other twentieth century composers. He tell us that, "The impact was, to say the least, traumatic, and it took me at least six years to recover from it. I believed, and I still do, that the best way to deal with "traumatic experiences" is to cope with them to the end, and, if possible, to exorcise them on their own ground. These are the premises of Magnificat, written in 1949. It was one of my last exorcisms of the experiences & encounters of those years, and, I think my last tribute to them".

The text of the Magnificat is the well known prayer of Mary from the first chapter of St. Luke's gospel.

INTERMISSION

Alexander's Feast; or, The Power of Music

Handel

Lynda Culham, soprano
Barney Ingram, tenor

Janet Stubbs, mezzo-soprano
John Dodington, bass

Orchestra

Violins I

Yoon Chang (C.M.)
Randi Schonning
Jerry Weiss
Janet Krause

Flutes

Robert Bick
Penny Clark

Violins II

Bernard Dolan
Ronald Sandrin
Rhyll Peel
Velma Ko

Oboes

Peggy Schabas
Darrell Howard

Violas

Susan Harris
Kathy Rife

Bassoons

Brenda Adams
Kathy Husband

Horns

Donald Plumb
Carla Goldberg

Cellos

Harold Clarkson
Alan Stellings

Tympani

Allan Beard

Double Bass

Cary Takagaki

Continuo

Michael Evans

Trumpet

John Tickner

Alexander's Feast, or The Power of Music, is a setting of John Dryden's poem written in honour of St. Cecilia completed by Handel on January 17, 1736 and produced at Covent Garden in London on February 19. The work was one of Handel's most admired, and was published during his lifetime (a notable distinction accorded to only one other of his choral works, Acis and Galatea. Handel was continuing a long tradition carried on in both France and England writing an ode to the patron saint of music. In fact, the same poem had been set by Jeremiah Clark in 1697 and Thomas Clayton in 1711. The version Handel used in 1736 was slightly re-arranged by his librettist, Newburgh Hamilton. Although never considered an oratorio, Alexander's Feast ranks with Handel's greatest works in this form. With the public's praise for this work,

the new, more lofty approach to music had made a triumphant start and this idea was to be continued in works like Saul (1739), Israel in Egypt (1739), Messiah (1742), Samson (1743) and Belshazzar (1744). The Orchestration inspired by the theme, "power of music" is rich and colourful. Alexander's Feast may be divided into five sections. The first expatiates on the mood of a happy celebration. The second is tragic. The third is sensuously lyrical. The fourth is in a mood of dramatic unrest. The fifth is a resolution of conflict in a grand and transcendental joy. (Paul Fehleley)

UNIVERSITY OF TORONTO CONCERT CHOIR

Sopranos

Deborah Bateman
Janet Boyd
Dianne Huestis
Elizabeth Kellogg
Beth Lang
Sharon Latimer
Monica Letourneau
Carolyn Martin
Eva Michalak
Margaret Mort
Lydia Tyson
Margaret Verner
Sylvia Wichtacz
Susan Wilson

Altos

Nancy Brinkos
Barbara Cornacchia
Marilyn Dalzell
Angie Flehmig
Linda Hunter
Helena Krasocka
Christine Landoni
Irene Lytwyn
Janet McColl
Brenda Uchimaru

Tenors

Daniel Bickle
Tom Dusatko
Pierre Lacasse
John Mackay
Edward Mavrinac
Kerry McShane
Dave Passmore
John Stewart
Lee Willingham
Donald Wilson

Basses

Michel Allard
John Armstrong
Derek Bate
Chrys Bentley
Roger Brown
Paul Fehleley
Brahm Goldhamer
James Grier
Bill Mighton
Andrew Muran
Leif Olsen
Riesio Pellegrini
Matthew Redsell
Peter Rutledge
William Seymour
Edwin Spencer
Jonas Vaskevicius
Keith Whittingham

Next Event:

Sunday Afternoon Series
February 25, 1973 at 3 p.m.
Robert Aitken, flute
Paul Brodie, saxophone
Members of staff and Faculty of Music students

REPERTORY CHORUS

Sopranos

Judy Beaumont, Anne Burton, Marilyn Bush, Jane Carney, Anne Cleaver, Adriana Genyk-Berezowsky, Catherine Gormley, Patricia Gray, Maureen Hickey, Debbie Hoey, Marilyn Jenkins, Mary Legge, Janice Malinsky, Lois McVannel, Linda Nicholls, Dawn Oestreich, Linda Ouslis, Cathy Paxton, Heather Price, Lee Ragg, Susan Rooke, Elaine Saville, Dawn Schwartz, Dana Taraila, Shirley Taylor, Darlene Trueman, Barbara Whitney, Mary Jo Wiacek.

Altos

Kristi Allik, Charlene Biggs, Diane Bodnaruk, Jocelyne Boux, Lorraine Choate, Debbie Daymond, Hilary Everett, Donna Ewer, Colleen Farrier, Margaret Ferris, Norma Forster, Janis Gaffe, Martha Garipey, Paula Hammond, Connie Hyndman, Resa Kochberg, Katrin Kuuskne, Marion LeBel, Barbara Mackenzie, Victoria Mazur, Maria Menkoff, Lynda Metelsky, Judith Milks, Joan Mitsui, Jo-Anne Morrison, Nita Moss, Ann McAllister, Brenda McCulloch, Elinore Nelson, Sandra Newton-Long, Deborah Piotrowski, Mary-Ann Podgorski, Diana Prentice, Mary Rizza di Sardi, Valerie Shipanock, Lisa Siimes, Carol Siwanick, Edith Smith, Jane Srigley, Ilse Thompson, Janet Weber, Jean Winter, Mei Wong.

Tenors

Jack Adrian, Mark Altman, Jim Fusco, Craig Harris, Bob Judge, Paul Martin, John Mgandu, John Noble.

Basses

George Arisimowicz, Randy Busbridge, Gordon Hembruff, Bill Hubacheck, Kazimier Kwietniowski, Richard Lamoureux, John Ledingham, Art Levine, Hugh Parsons, Michael Perrault, Stephen Riches, Richard Slobodian, John Thomson, Stanley Van Zuylen, David Walker, Robert Wood.

1. OVERTURE

Maestoso-Allegro ma non troppo-Andante

2. RECITATIVE (Tenor)

'Twas at the royal feast, for Persia won
By Philip's warlike son;
Aloft in awful state
The godlike hero sate
On his imperial throne;
His valiant Peers were plac'd around,
Their brows with roses and with myrtles
bound:
So should desert in arms be crown'd.
The lovely Thais, by his side
Sate like a blooming Eastern bride,
In flow'r of youth and beauty's pride.

3. AIR AND CHORUS (Tenor, followed by
Chorus and Soloists)
Allegro ma non troppo

Happy, happy, happy pair
None but the brave deserves the fair.

4. RECITATIVE (Tenor)

Timotheus, plac'd on high
Amid the tuneful quire,
With flying fingers touch'd the lyre;
The trembling notes ascend the sky,
And heav'nly joys inspire.

5. ACCOMPANIED RECITATIVE (Soprano)

The song began from Jove,
Who left his blissful seats above
(Such is the pow'r of mighty Love).
A dragon's fiery form belied the god;
Sublime on radiant spires he rode,
While he to fair Olympia press'd;
And while he sought her snowy breast,
Then round her slender waist he curl'd,
And stamp'd an image of himself,
a Sov'reign of the world.

6. CHORUS
Andante

The list'ning crowd admire the lofty sound:

"A present Deity!" they shout around:
"A present Deity!" the vaulted roofs
rebound.

7. AIR (Soprano)
Allegro ma non presto

With ravish'd ears
The monarch hears,
Assumes the God,
Affects the nod,
And seems to shake the spheres.

8. RECITATIVE (Tenor)

The praise of Bacchus then the sweet
musician sung,
Of Bacchus ever fair and ever young.
The jolly God in triumph comes:
Sound the Trumpets, beat the Drums!
Flush'd with a purple grace,
He shows his honest face;
Now give the Hautboys breath! he comes,
he comes!

9. AIR AND CHORUS
(Bass, followed by Chorus)
Andante

Bacchus, ever fair and young,
Drinking joys did first ordain.
Bacchus' blessings are a treasure,
Drinking is the soldier's pleasure;
Rich the treasure,
Sweet the pleasure,
Sweet is pleasure after pain.

II

10. RECITATIVE (Tenor)

Sooth'd with the sound, the king grew vain,
Fought all his battles o'er again,
And thrice he routed all his foes,
And thrice he slew the slain.
The master saw the madness rise,
His glowing cheeks, his ardent eyes:
And while he heav'n and earth defy'd,
Chang'd his hand, and check'd his pride.

11. ACCOMPANIED RECITATIVE (Soprano)
Adagio e piano

He chose a mournful Muse,
Soft pity to infuse.

12. AIR (Soprano)
Largo e piano

He sung Darius, great and good,
By too severe a fate
Fall'n, fall'n, fall'n, fall'n,
Fall'n from his high estate,
And welt'ring in his blood.
Deserted at his utmost need
By those his former bounty fed,
On the bare earth expos'd he lies,
With not a friend to close his eyes.

13. ACCOMPANIED RECITATIVE (Soprano)

With downcast looks the joyless victor sate,
Revolving in his alter'd soul
The various turns of chance below,
And, now and then, a sigh he stole,
And tears began to flow.

14. CHORUS
Larghetto

Behold Darius great and good,
By too severe a fate
Fall'n from his high estate,
And welt'ring in his blood;
On the bare earth expos'd he lies,
With not a friend to close his eyes.

III
15. RECITATIVE (Tenor)

The mighty master smil'd to see,
That love was in the next degree:
'Twas but a kindred sound to move,
For pity melts the mind to Love.

16. AIR (Soprano)
Largo

Softly sweet in Lydian measures
Soon he sooth'd the soul to pleasures.

17. AIR (Tenor)
Andante allegro

War, he sung, is toil and trouble,
Honour but an empty bubble,
Never ending, still beginning
Fighting still, and still destroying.
If the world be worth thy winning,
Think, oh think it worth enjoying.
Lovely Thais sits beside thee;
Take the good the gods provide thee!
War, he sung . . . (Darius)

18. CHORUS
Andante

The many rend the skies with loud applause:
So love was crown'd, but Music won the
cause!

Tape 1

Tape 2

19. AIR (Soprano) AND CHORUS
Allegro moderato

The Prince, unable to conceal his pain
Gaz'd on the Fair
Who caus'd his care,
And sigh'd and look'd, sigh'd and look'd,
Sigh'd and look'd, and sigh'd again.
At length, with wine and love at once
oppress'd,
The vanquish'd victor sunk upon her breast.

CHORUS

The many rend the skies with loud applause:
So love was crown'd, but Music won the
cause!

IV

20. ACCOMPANIED RECITATIVE (Tenor)
AND CHORUS

Now strike the golden Lyre again!
A louder yet, and yet a louder strain!
Break his bands of sleep asunder
And rouse him, like a rattling peal of
thunder.

CHORUS

Allegro ma non troppo

Break his bands of sleep asunder,
Rouse him, like a peal of thunder.

RECITATIVE

Hark, Hark the horrid sound
Has rais'd up his head:

As awak'd from the dead,
And amaz'd, he stares around.

21. AIR (Bass)
Andante allegro

Revenge, revenge, Timotheus cries:
See the Furies arise!
See the snakes that they rear,
How they hiss in their hair,
And the sparkles that flash in their eyes!

Largo

Behold, a ghastly band,
Each a torch in his hand!
Those are Grecian ghosts, that in battle
were slain,
And unburied remain
Inglorious on the plain:
Revenge, revenge: (*Da Capo*)

V

22. ACCOMPANIED RECITATIVE (Tenor)

Give the vengeance due
To the valiant crew.
Behold, how they toss their torches on high,
How they point to the Persian abodes,
And glitt'ring temples of their hostile Gods!

23. AIR (Tenor)
Allegro

The princes applaud with a furious joy,
And the king seiz'd a flambeau with zeal
to destroy.

24. AIR (Soprano) AND CHORUS
Andante larghetto

Thais led the way,
To light him to his prey,
And, like another Helen, she fir'd
another Troy.

CHORUS

The princes applaud with a furious joy,
And the king seiz'd a flambeau with zeal
to destroy.
Thais led the way,
To light him to his prey,
And, like another Helen, she fir'd
another Troy.

25. ACCOMPANIED RECITATIVE (Tenor)
AND CHORUS

Thus, long ago,
Ere heaving Bellows learn'd to blow,
While Organs yet were mute,
Timotheus, to his breathing flute
And sounding lyre,
Could swell the soul to rage, or kindle
soft desire.

CHORUS

Largo

At last divine Cecilia came,
Inventress of the vocal frame;
The sweet enthusiast, from her sacred store,
Enlarg'd the former narrow bounds
And added length to solemn sounds,
With nature's mother-wit, and arts
unknown before.

26. RECITATIVE (Tenor and Bass)

Let old Timotheus yield the prize—
Or both divide the crown:
He rais'd a mortal to the skies—
She drew an Angel down.

27. CHORUS AND SOLOISTS

Andante - Allegro

(*Alto solo by Alfred Deller, countertenor*)

Let old Timotheus yield the prize,
Or both divide the crown:
He rais'd a mortal to the skies,
She drew an Angel down.

28 RECITATIVE AND CHORUS

(Alto, followed by soloist
and chorus)

Andante Allegro

Your voices tune, and raise them high,
Till th'echo from the vaulted sky,
The blest Cecilia's name;
Music to heav'n and her we owe,
The greatest blessing that's below;
Sound loudly then her fame.

Let's imitate her notes above,
And may this evening ever prove,
Sacred to harmony and love.